

Kamil Kilany

كامل كيلاني

# دِمْنَة وَشَتْرَبَة

## DIMNA and SHATRABA

Arabic-English

عربي - إنجليزية



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القاهرة [ فرع الدار ٢٨ شارع الستاء ] ٥٠٨١٨  
[ شارع حسن الزكي ٣٢ ]



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بكات ( ترسل باسم كمال كامل كيلانى

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أ/ رشاد كامل الكيلانى

القاهرة

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كامل كيلاني

دِمْنَةُ وَشَتْرَبَةِ

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## *Kilany's Stories for Children*

The stories for children written by Prof. Kilany have provided a new opening in the children's world. He started to publish them over thirty years ago, at a time when a child in our Arab countries—nay, even education in general—received mighty little attention, and the studies taken were both casual and haphazard. There was no sign of stability until Prof. Kilany entered this field and set up the initial milestones which guided many who followed in his footsteps and completed his work, and although we cannot deny these workers their share of credit, nevertheless Prof. Kilany will always be remembered as the pioneer of this art of story-telling. We propose to record here the motives which urged Prof. Kilany to enter this field, and the obstacles which confronted him and how he has surmounted them.

In writing about Prof. Kilany, the first thing a research student should consider, is his exclusive originality in story-writing, which has given his work unique distinction. Thus, when Prof. Kilany deals with Abul-'Ala's "Epistle of Forgiveness" he does not only depict its literary value but also brings out its great story-telling value as its outstanding purpose.

When Prof. Kilany turns to the study of poets, we find him putting forth his greatest effort to the study

of Ibn er-Roomi's poetry. Thus he devotes a great deal of his time to the extensive and searching study of this poet's unpublished works. He commits all, or most, of them to memory, a fact which is evident from his constant quotations in his conversations or writings.

No matter how much critics may differ in their comments on Ibn er-Roomi and his poetry, they definitely agree on the elaboration of the story-telling style which permeates his technique as well as his poetical style.

A great feature which marks Prof. Kilany's literary meetings is that one can always sense his linguistic and historical abilities in all topics of conversation, which he usually surrounds by his elegant frame of pleasant narration.

The narrative gift which is inborn in Kilany, as it seems to us, is extremely deeply rooted; so much that if we tried to trace its origin, which is still quite possible, we must go as far back as Prof. Kilany's early childhood. He then used to read the popular stories in vogue, both eagerly and searchingly. No sooner did he finish reading the story of Seif-ibn-Yazan in seventeen books than he was upset by the abrupt end of the life of Dommar, the son of Seif-ibn-Yazan. His idea

*Continued on page 38*

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(1) A chapter selected from "The Journal of Modern Education", published by the American University at Cairo, by Dr. Nasser-ed-Din El-Assad.



The ox is cheerful.

التَّورُفَرِحَانُ.

The ox is satisfied.

التَّورُشَبْعَانُ.



The ox ate until he was satisfied.

التَّوْرُ أَكَلَ حَتَّى شَبِعَ .

When he was satisfied, the ox sang.

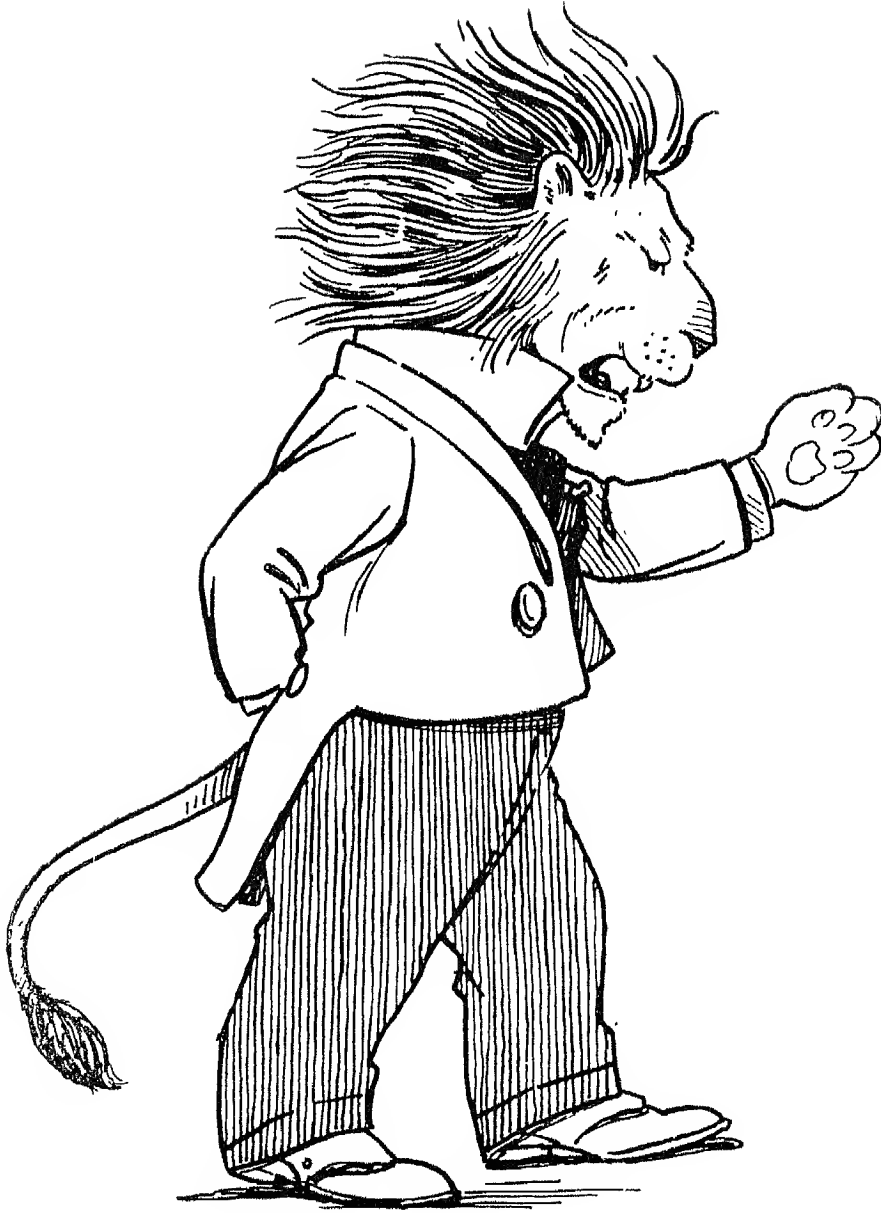
التَّوْرُ غَنَى لَمَّا شَبِعَ .

The ox does not know that his voice is hateful and horrible.

التَّوْرُ لَا يَعْرِفُ أَنَّ  
صَوْتَهُ مُنْكَرٌ شَنِيعٌ .

The ox does not know that his singing is terrible and hideous.

التَّوْرُ لَا يَعْرِفُ أَنَّ  
غِنَاءَهُ مُزِجٌ فَظِيعٌ .



The jungle lion  
heard the bellowing of  
the ox.

أَسَدٌ أَلْفَابَةِ  
سَمِعَ صِيْحَ  
الْثَّوْرِ .



The jungle lion

said:

"That is a strange

terrible voice.

Whose voice  
is this

I wonder ?"

أَسَدُ الْغَابَةِ

قَالَ :

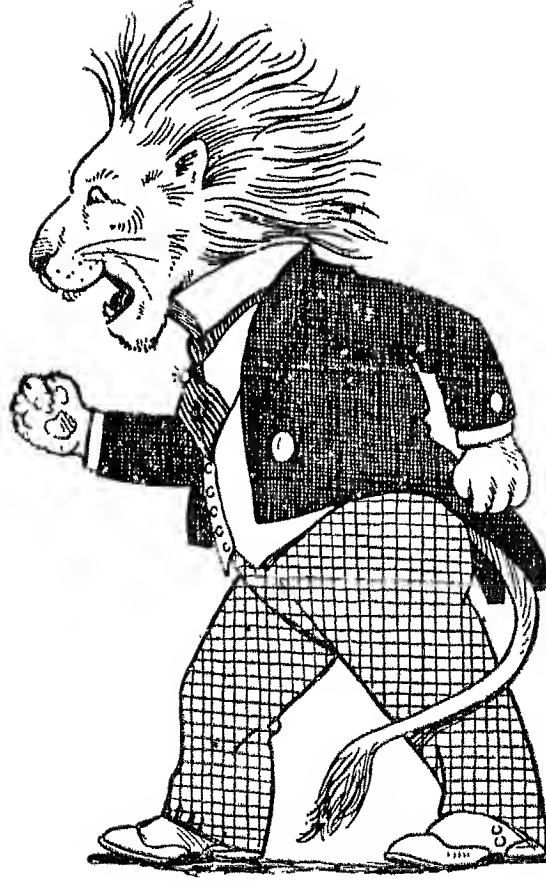
"هَذَا صَوْتُ مُرْجٍ

غَرِيبٌ !

صَوْتُ مَنْ هَذَا

يَا تُرَى ؟"





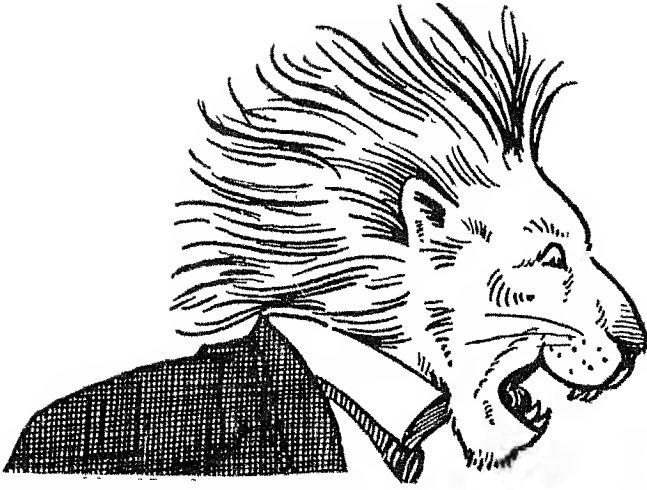
The jungle lion  
had not heard  
the bellowing of the ox  
before that day.  
The jungle lion  
had not seen the ox  
before that day,  
nor had he heard him bellow.  
The ox had not seen the lion  
before that day either.

أَسَدُ الْغَابَةِ  
لَمْ يَسْمَعْ  
صِيْحَ الْتَّوْرِ  
قَبْلَ هَذَا الْيَوْمِ .  
أَسَدُ الْغَابَةِ  
لَمْ يَرِ الْتَّوْرَ  
قَبْلَ هَذَا الْيَوْمِ ،  
وَلَمْ يَسْمَعْ صَوْتَهُ .  
الْتَّوْرُ لَمْ يَرِ الْأَسَدَ  
قَبْلَ هَذَا الْيَوْمِ .



a jungle lion  
 d to his minister  
 a jackal :  
 have heard  
 trange, terrible voice  
 s morning :  
 oice which I have never  
 ard before.  
 ten, Dimna :  
 re is the voice  
 ounding through the  
 gle.  
 ose voice is that,  
 nna ? ”

أَسَدُ الْغَابَةِ  
 قَالَ لِيُوزِيرِهِ  
 ابْنِ آوَى :  
 ”أَنَا سَمِعْتُ  
 صَوْتًا مُزَعِجًا غَرِيبًا  
 فِي هَذَا الصَّبَاحِ :  
 صَوْتًا لَمْ أَسْمَعُهُ  
 قَبْلَ الْيَوْمِ.  
 اِسْمَعْ يَا دِمْنَةُ :  
 هَاهُوَ الصَّوْتُ  
 يَتَرَدَّدُ فِي الْغَابَةِ .  
 صَوْتُ مَنْ هَذَا  
 يَا دِمْنَةُ ؟ ”



Dimna answered :

"That is the voice of Shatraba."

The jungle lion asked :

"Who is this Shatraba ?"

Dimna replied :

"He is an ox that came to the jungle a few days ago.

If you permit me, I will bring him to you."

The jungle lion then said :  
"Hurry up : bring him to me."

دِمْنَةُ قَالَ :

"هَذَا صَوْتُ شَتْرَبَةِ ."

أَسَدُ الْغَابَةِ قَالَ :

"مَنْ شَتْرَبَةُ هَذَا ؟"

دِمْنَةُ قَالَ :

"هُوَ ثَوْرٌ حَضَرَ إِلَى الْغَابَةِ  
مُنْذُ أَيَّامٍ ."

أَنَا أُحْضِرُهُ إِلَيْكَ ،

إِذَا أَمَرْتَنِي بِذَلِكَ ."

أَسَدُ الْغَابَةِ قَالَ :

"أَسْرِعْ بِإِحْضَارِهِ إِلَيَّ ."



Dimna heard  
Shatraba's voice.  
What was Shatraba  
saying ?

Shatraba was saying :  
"Thanks to you, O Lord,  
for what you have  
bestowed upon me.

I came to the jungle  
hungry and thirsty.

In the jungle I have  
found food and drink.  
I have satisfied my  
hunger  
and quenched my thirst.

دِمْنَةُ سَمِعَتْ صَوْتَ شَتْرَبَةَ .  
مَاذَا يَقُولُ شَتْرَبَةُ ؟  
شَتْرَبَةُ كَانَ يَقُولُ :  
"حَمْدًا لَكَ يَا رَبِّ - عَلَى  
مَا أَنْعَمْتَ .

أَنَا حَضَرْتُ إِلَى الْغَابَةِ  
جَوْعَانٌ عَطْشَانٌ .

أَنَا وَجَدْتُ فِي الْغَابَةِ  
طَعَامًا وَشَرَابًا .

أَنَا أَكَلْتُ حَتَّى شَبِعْتُ  
وَشَرِبْتُ حَتَّى أَرْتَوَيْتُ .



When I had satisfied  
my hunger and quen-  
ched my thirst I sang.

I became satisfied  
after I was hungry  
and thirsty.

Thanks to you, O Lord,  
for all you have given."

أَنَا عَنَيْتُ ،  
لَمَّا شَبِعْتُ وَارْتَوَيْتُ .

أَنَا كُنْتُ جَوْعَانَ  
فَأَصْبَحْتُ شَبِعَانَ  
أَنَا كُنْتُ عَطْشَانَ  
فَأَصْبَحْتُ رَيَّانَ .

حَمْدًا لَكَ - يَا رَبِّ -  
عَلَى مَا أَعْطَيْتَ .



Dimna said  
 to the ox :  
 "Osama heard  
 your voice.  
 Osama asked me  
 about you.  
 How is it that  
 you come to  
 the jungle,  
 without greeting  
 Osama ?  
 Osama ordered me  
 to bring you to him,  
 to greet him."

دِمْنَةُ قَالَتْ  
 لِلشَّوْرِ .  
 "أُسَامَةُ سَمِعَ  
 صَوْتَكَ .  
 أُسَامَةُ سَأَلَنِي  
 عَنْكَ .  
 أَنْتَ حَضَرْتَ  
 إِلَى الْغَابَةِ  
 وَلَمْ تُسَلِّمْ  
 عَلَى أُسَامَةَ !  
 كَيْفَ فَعَلْتَ  
 ذَلِكَ ؟  
 أُسَامَةُ أَمَرَنِي  
 أَنْ أُحْضِرَكَ إِلَيْهِ  
 لِتُسَلِّمَ عَلَيْهِ .

The ox asked :

الْتَّورُ قَالَ :

“Who is Osama  
I wonder ?”

”مَنْ أُسَامَةُ يَا تُرَى ؟“

Dimna replied :

دِمْنَةُ قَالَ :

“Osama is the lion  
of the jungle.

”أُسَامَةُ هُوَ أَسَدُ الْغَابَةِ .“

Osama is a just  
ruler  
who is beloved by  
all the inhabitants  
of the jungle.

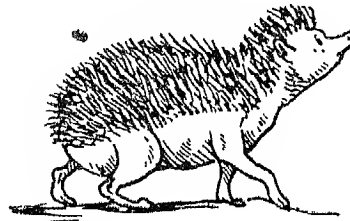
”أُسَامَةُ حَاكِمٌ عَادِلٌ  
يُحِبُّهُ سُكَّانُ الْغَابَةِ جَمِيعًا .“

He is  
beloved by  
the tiger,



يُحِبُّهُ النَّمْرُ

the porcupine,



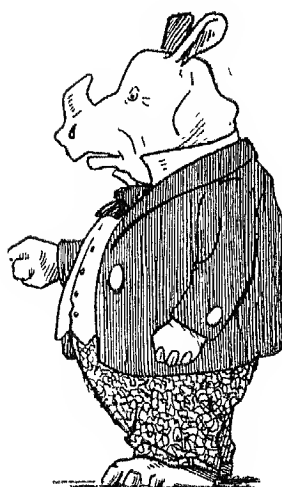
وَالْقَنْفَذُ

the bear,



وَالدَّبُّ

the rhinoceros,



وَالكَرْكَدُنُ

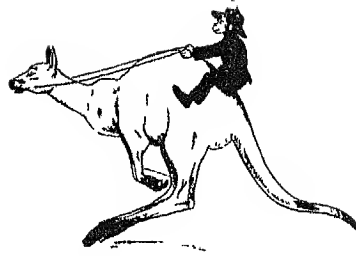
the elephant,



وَالْفِيلُ



the monkey,  
the kangaroo.



وَالْفِرْدُ  
وَالْقَنْغَرُ،

He is also  
beloved by



كَمَا يُحِبُّهُ

the fox,

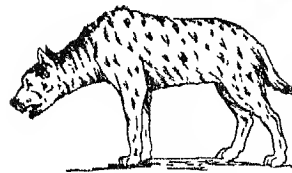
التَّعَلَبُ

the wolf,



وَالذِّبُّ

the hyena



وَالضَّبَعُ

and the jackal."



وَالشَّغْبَرُ  
(أَبْنُ آوَى)



The lion was pleased  
to meet the ox.

The ox was pleased  
to meet the lion.

The lion greeted  
the ox.

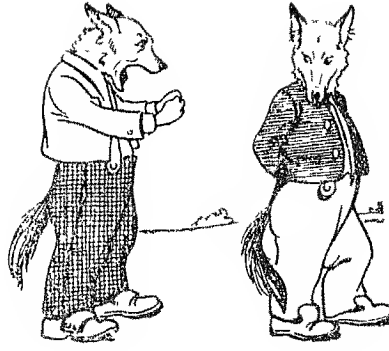
The ox greeted  
the lion.

الْأَسَدُ فَرِحَ  
بِلِقَاءِ الثَّوْرِ .  
الثَّوْرُ فَرِحَ  
بِلِقَاءِ الْأَسَدِ .  
الْأَسَدُ سَلَّمَ  
عَلَى الثَّوْرِ .  
الثَّوْرُ سَلَّمَ  
عَلَى الْأَسَدِ .



The lion was noble  
 and good hearted.  
 The ox was also noble  
 and good hearted.  
 The lion chose the ox  
 to be his minister.  
 Since that day the lion  
 and the ox have become  
 friends.  
 The lion admired  
 the ox's mind,  
 just as the ox admired the  
 lion's mind.

الْأَسَدُ كَانَ كَرِيمَ النَّفْسِ  
 طَيِّبَ الْقَلْبِ .  
 الْتَوْرُ كَانَ كَرِيمَ النَّفْسِ  
 طَيِّبَ الْقَلْبِ .  
 الْأَسَدُ اخْتَارَ الْتَوْرَ  
 وَزِيرًا لَهُ .  
 الْأَسَدُ وَالْتَوْرُ  
 أَصْبَحَا صَدِيقَيْنِ  
 مُنْذُ ذَلِكَ الْيَوْمِ .  
 الْأَسَدُ أُعْجِبَ  
 بِعَقْلِ الْتَوْرِ  
 كَمَا أُعْجِبَ الْتَوْرُ  
 بِعَقْلِ الْأَسَدِ .



The two jackals spoke  
to each other.  
Kalila asked his  
brother :

“Why are you so sad?”

Dimna answered :

“I have introduced  
the ox to the lion.

The lion admired  
the ox,

and the ox admired  
the lion.

The lion and the ox  
became inseparable  
friends.

I must separate  
them.”

السَّغْبَرَانِ يَتَحَدَّثَانِ .

كَلِيلَةُ سَأَلَ أَخَاهُ :

“لِمَاذَا أَنْتَ حَزِينٌ؟”

دِمْنَةُ قَالَ :

“أَنَا عَرَفْتُ الْأَسَدَ بِالثَّوْرِ .

الْأَسَدُ أُعْجِبَ بِالثَّوْرِ ،

وَالثَّوْرُ أُعْجِبَ بِالْأَسَدِ .

الْأَسَدُ وَالثَّوْرُ أَصْبَحَا

صَدِيقَيْنِ لَا يَفْتَرِقَانِ .

“أَنَا لَا بُدَّ أَنْ أَفَرِّقَ بَيْنَهُمَا .

Kalila then asked  
his brother :

“What harm will

their friendship cause you ?

Why do you want to  
separate them ?”

Dimna answered

“Osama used to prefer me  
to all his friends.

But when he knew Shatraba  
he forgot me and preferred  
him to me.”

Kalila said :

“Beware of separating  
them, lest you should  
repent it badly.”



”كَلِيلَةُ سَأَلَ أَخَاهُ :

”مَاذَا يَضُرُّكَ مِنْ

صَدَاقَتِهِمَا؟

لِمَاذَا تُرِيدُ أَنْ

تُفَرِّقَ بَيْنَهُمَا؟

دِمْنَةُ قَالَ :

”كَانَ أُسَامَةُ يُفَضِّلُنِي

عَلَى كُلِّ أَصْحَابِهِ .

فَلَمَّا عَرَفَ شَتْرَبَةَ

نَفْسِي وَفَضَّلَهُ عَلَيَّ .

كَلِيلَةُ قَالَ :

”إِيَّاكَ أَنْ تُفَرِّقَ بَيْنَهُمَا

فَتَنْدَمَ أَشَدَّ النَّدَمِ .

Dimna is sad.  
Osama asked :  
"Why do you look  
so sad ?"

Dimna replied :

"I now know that Shatraba is  
treacherous and deceitful."

Osama asked :

"How do you know that ?"

Dimna replied :

"I heard Shatraba

say to some of his friends :

'I am stronger than Osama ;

I am more worthy of the

kingdom than Osama ;

I want to kill Osama

in order to be a king

over the inhabitants

of the jungle.' "

Then Osama said :

"Woe to the treacherous  
and deceitful !

Shatraba must be killed."



دِمْنَةُ حَزِينٌ .

أُسَامَةُ قَالَ :

لِمَاذَا أَنْتَ حَزِينٌ ؟

دِمْنَةُ قَالَ .

عَلِمْتُ الْآنَ

أَنَّ شَتْرَبَةَ خَائِنٌ عَدَّارٌ

أُسَامَةُ قَالَ :

كَيْفَ عَلِمْتَ ذَلِكَ .

دِمْنَةُ قَالَ :

سَمِعْتُ شَتْرَبَةَ

يَقُولُ لِبَعْضِ أَصْحَابِهِ

أَنَا أَقْوَى مِنْ أُسَامَةَ .

أَنَا أَحَقُّ بِالْمَمْلَكَةِ

مِنْ أُسَامَةَ

أَنَا أُرِيدُ أَنْ أَقْتُلَ

أُسَامَةَ ،

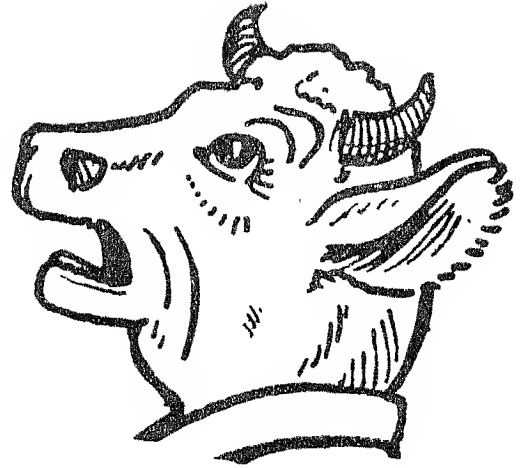
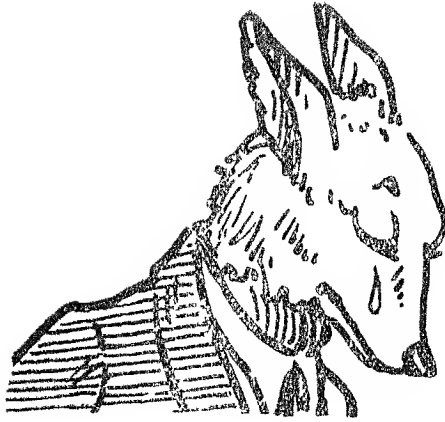
لَأَصْبِحَ مَلِكًا

عَلَى سُكَّانِ الْغَابَةِ

أُسَامَةُ قَالَ :

وَيْلٌ لِلخَائِنِ الْعَدَّارِ

لَا بُدَّ مِنْ قَتْلِ شَتْرَبَةَ .



Dimna is angry.

Shatraba asked :

“Why are you angry ?”

Dimna replied :

“I now know that Osama is cunning, and treacherous.”

Shatraba asked :

“How do you know that ?”

Dimna answered :

“I heard Osama say  
to some of his friends :  
‘ Shatraba is fat  
and his flesh is delicious.  
I am longing to eat it.’ ”

دِمْنَةُ زَعْلَانُ .  
شَتْرَبَةُ قَالَ :

لِمَاذَا أَنْتَ زَعْلَانُ ؟

دِمْنَةُ قَالَ :

عَلِمْتُ الْآنَ

أَنَّ أُسَامَةَ غَادِرٌ مَكَارٌ .

شَتْرَبَةُ قَالَ :

كَيْفَ عَلِمْتَ ذَلِكَ ؟

دِمْنَةُ قَالَ :

سَمِعْتُ أُسَامَةَ يَقُولُ

لِبَعْضِ أَصْحَابِهِ .

شَتْرَبَةُ سَمِينٌ

وَلَحْمُهُ لَذِيذٌ .

أَنَا مُشْتَاقٌ لِأَكْلِهِ .

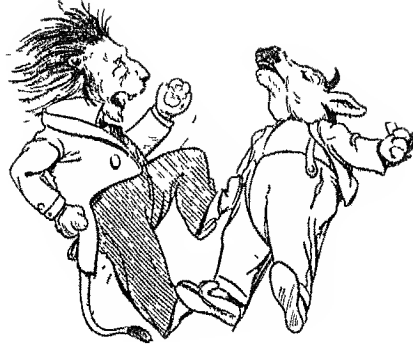


Shatraba now became afraid,  
and wanted  
to escape.

Dimna said :  
“Beware of escaping,  
for if you do so,  
Osama will despise you.  
Do not fear Osama.  
Toss Osama  
with your horns,  
for you are stronger  
than he.”

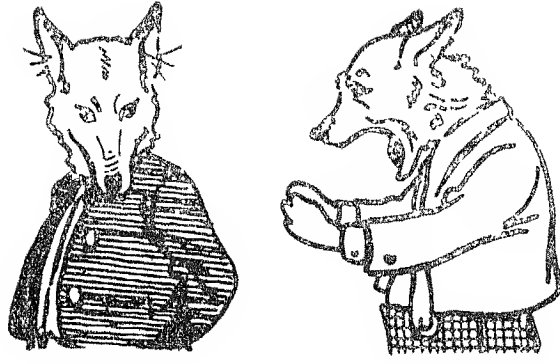
شَتْرَبَةُ خَافَ  
شَتْرَبَةُ أَرَادَ  
أَنْ يَهْرُبَ .  
دِمْنَةُ قَالَ :  
“إِيَّاكَ أَنْ تَهْرُبَ .  
إِذَا حَاوَلْتَ الْهَرَبَ  
طَمِعَ أُسَامَةُ فِيكَ .  
لَا تَخَفْ مِنْ أُسَامَةَ .  
إِنْطَحْ أُسَامَةَ  
بِقَرْنَيْكَ  
أَنْتَ أَقْوَى  
مِنْ أُسَامَةَ .”





The lion and the ox met.  
 The ox saw that the lion  
 was boiling with anger.  
 The ox thought that the lion  
 was now getting ready to kill him.  
 The ox believed cunning  
 Dimna's words.  
 The ox feared that the lion  
 might kill him.  
 The ox got ready to  
 defend himself.  
 The lion saw the ox getting  
 ready to fight.  
 The lion also believed  
 Dimna's words.  
 The lion is stronger than the ox.  
 The lion killed the ox.

الْأَسَدُ وَالثَّوْرُ تَقَابَلَا.  
 الثَّوْرُ شَافَ الْأَسَدَ  
 ثَائِرًا غَضَبَانْ .  
 الثَّوْرُ ظَنَّ أَنَّ الْأَسَدَ  
 يَسْتَعِدُّ لِقَتْلِهِ .  
 الثَّوْرُ صَدَّقَ كَلَامَ  
 "دِمْنَةَ" الْمَكَّارِ .  
 الثَّوْرُ خَافَ أَنَّ  
 يَقْتُلَهُ الْأَسَدُ .  
 الثَّوْرُ اسْتَعَدَّ لِلدِّفَاعِ  
 عَنْ نَفْسِهِ .  
 الْأَسَدُ شَافَ الثَّوْرَ  
 يَسْتَعِدُّ لِلْقِتَالِ .  
 الْأَسَدُ صَدَّقَ  
 كَلَامَ "دِمْنَةَ" .  
 الْأَسَدُ أَقْوَى مِنَ الثَّوْرِ .  
 الْأَسَدُ قَتَلَ الثَّوْرَ .



Kalila said :

“O brother! What have  
you done ?

Woe to you  
Dimna !

You have deceived  
Osama.

You are the cause  
of killing the  
innocent ox.

It is impossible to escape  
the punishment of God!”

”كَلِيلَةُ قَالَتْ :

”مَاذَا صَنَعْتَ يَا أَخِي .

لَكَ الْوَيْلُ

يَا دِمْنَةُ .

أَنْتَ خَدَعْتَ

أَسَامَةَ .

أَنْتَ السَّبَبُ

فِي قَتْلِ الثَّوْرِ

الْبَرِيءِ .

هِيَ هَاتِ أَنْ تَهْرُبَ

مِنْ عِقَابِ اللَّهِ .”



Dimna said : "Nobody  
will ever know, except  
you, that I have  
deceived Osama."  
Kalila said :  
"God, Glory be to  
Him, knows  
that the ox is pure  
and innocent.  
God, Glory be to  
Him, knows  
that you are treacherous  
and evil.  
It is impossible for you  
to escape  
the punishment of God!"

دِمْنَةُ قَالَ : "لَنْ يَعْلَمَ  
أَحَدٌ غَيْرُكَ أَنِّي  
خَدَعْتُ أُسَامَةَ."  
كَلِيلَةُ قَالَ :  
"اللَّهُ - سُبْحَانَهُ - يَعْلَمُ  
أَنَّ الثَّورَ طَاهِرٌ بَرِيٌّ."  
اللَّهُ - سُبْحَانَهُ - يَعْلَمُ  
أَنَّكَ غَادِرٌ مُسِيٌّ."  
هَيْهَاتَ أَنْ تُفْلِتَ  
مِنْ عِقَابِ اللَّهِ."



The two jackals were  
speaking to each other.

الشَّغْبَرَانِ كَانَا  
يَتَحَدَّثَانِ .

The tiger was listening  
to what they were saying.

النَّمْرُ كَانَ يَسْمَعُ

مَا يَقُولُ الشَّغْبَرَانِ .



The tiger was surprised

النَّمْرُ تَعَجَّبَ

at what the two jackals  
said.

مِمَّا قَالَهُ الشَّغَبَرَانِ .

The tiger went to the  
lioness.

النَّمْرُ ذَهَبَ إِلَى الْأَسَدَةِ .

The tiger informed  
the lioness of what  
the two jackals had said.

النَّمْرُ أَخْبَرَ الْأَسَدَةَ

بِمَا قَالَهُ الشَّغَبَرَانِ .

The lioness told her  
son Osama what  
the tiger had said.

الْأَسَدَةُ أَخْبَرَتْ وَلَدَهَا  
أُسَامَةَ بِمَا  
قَالَهُ الْنَّمْرُ.



The tiger told Osama what  
the two jackals had said.

الْنَّمْرُ أَخْبَرَ أُسَامَةَ  
بِمَا قَالَهُ الشَّغْبَرَانِ.



The lion said :

“O Dimna ! You have deceived me.

The tiger heard the conversation between you and your brother last night. The tiger told me what he had heard.

You must be imprisoned, until the judge considers your case.”

Dimna was so terrified that he let out a cry.

Dimna said :

“I am wronged.  
I am innocent.”

الأسد قال :

“أَنْتَ خَدَعْتَنِي يَا دِمْنَةُ .

النَّمْرُ سَمِعَ حَدِيثَكَ

مَعَ أَخِيكَ لَيْلَةَ أَمْسٍ .

النَّمْرُ أَخْبَرَنِي بِمَا سَمِعَ .

لَا بُدَّ مِنْ حَبْسِكَ ،

حَتَّى يَنْظُرَ الْقَاضِي

فِي أَمْرِكَ .”

دِمْنَةُ صَرَخَ

مِنْ شِدَّةِ الْفَزَعِ .

دِمْنَةُ قَالَ :

“أَنَا مَظْلُومٌ .

أَنَا بَرِيٌّ .”

Kalila wept when  
he saw his brother  
enchained in prison.  
Kalila went up to  
Dimna to reproach



him for what he had done.  
Dimna wept in repentance for  
having killed the innocent ox.  
The leopard was near-by,  
listening to their conversation.  
The leopard told the jailer  
what the two jackals had said.  
The jailer told the judge  
what the leopard had said.  
The next day Dimna knew that  
his brother had died of grief.  
Dimna wept  
for the death of his brother.

"كَلِيلَةُ" بَكَى  
لَمَّا شَافَ أَخَاهُ  
مَسْجُونًا مُقَيَّدًا .  
"كَلِيلَةُ" أَقْبَلَ  
عَلَى "دِمْنَةَ" يُعَاتِبُهُ  
عَلَى مَا فَعَلَ .

"دِمْنَةُ" بَكَى نَادِمًا عَلَى  
قَتْلِ الثَّورِ الْبَرِيءِ .  
الْفَهْدُ كَانَ قَرِيبًا مِنْهُمَا  
يَسْمَعُ حَدِيثَهُمَا .

الْفَهْدُ أَخْبَرَ السَّجَّانَ  
بِمَا قَالَهُ الشَّغْبَرَانِ .  
السَّجَّانُ أَخْبَرَ الْقَاضِيَّ  
بِمَا قَالَهُ الْفَهْدُ .

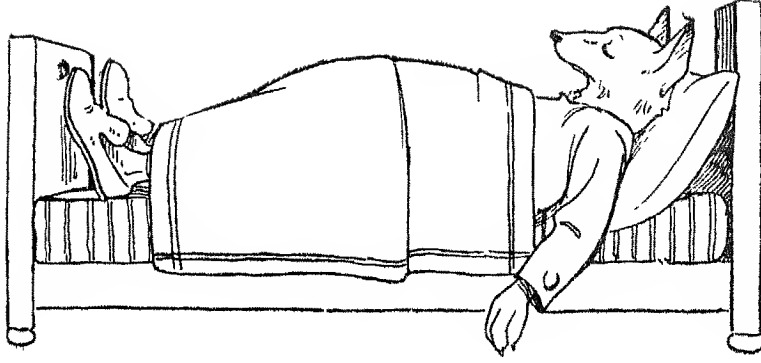
فِي الْيَوْمِ التَّالِيِ عَلِمَ "دِمْنَةُ"  
أَنَّ أَخَاهُ مَاتَ مِنَ الْغَمِّ .  
"دِمْنَةُ" بَكَى  
لِمَوْتِ أَخِيهِ .





Maymoon, the jungle judge  
asked the tiger about what  
the two jackals had said.  
The tiger told  
the jungle judge  
what the two jackals had said.  
The jungle judge  
asked the leopard about what  
the two jackals had said.  
The leopard told  
the jungle judge about what  
the two jackals had said.  
The jungle judge said :  
‘ O Dimna, you are guilty.’  
Oimna said :  
‘ I am wronged. I am innocent.’  
The jungle judge sentenced  
Dimna to be hanged

مَيْمُونُ قَاضِي الْجَنَابَةِ  
سَأَلَ الثَّغْرَ عَمَّا  
قَالَهُ الثَّغْبَرَانِ .  
الثَّغْرُ أَخْبَرَ  
قَاضِي الْجَنَابَةِ  
بِمَا قَالَهُ الثَّغْبَرَانِ .  
قَاضِي الْجَنَابَةِ  
سَأَلَ الثَّغْرَ  
عَمَّا قَالَهُ الثَّغْبَرَانِ .  
الثَّغْرُ أَخْبَرَ  
قَاضِي الْجَنَابَةِ  
بِمَا قَالَهُ الثَّغْبَرَانِ .  
قَاضِي الْجَنَابَةِ قَالَ :  
“ أَنْتَ مُذْنِبٌ يَا دِمْنَةُ .  
دِمْنَةُ قَالَ :  
“ أَنَا مَظْلُومٌ . أَنَا بَرِيءٌ .  
قَاضِي الْجَنَابَةِ  
حَكَمَ بِسَنْقِ دِمْنَةَ .



Dimna is now repentant  
and sorry.

Dimna saw  
Shatraba in a dream.

Dimna said :

"I repent what  
I have done."

Shatraba said:

"It is useless  
to repent what  
is past.

Repentance does not restore  
life to him  
who died."

دِمْنَةُ نَادِمٌ حَزِينٌ .

دِمْنَةُ شَافَ

شَتْرَبَةَ فِي الْخَنَامِ .

دِمْنَةُ قَالَ :

أَنَا نَادِمٌ عَلَى

مَا فَعَلْتُ .

شَتْرَبَةُ قَالَ :

"لَا فَايْدَةَ مِنْ

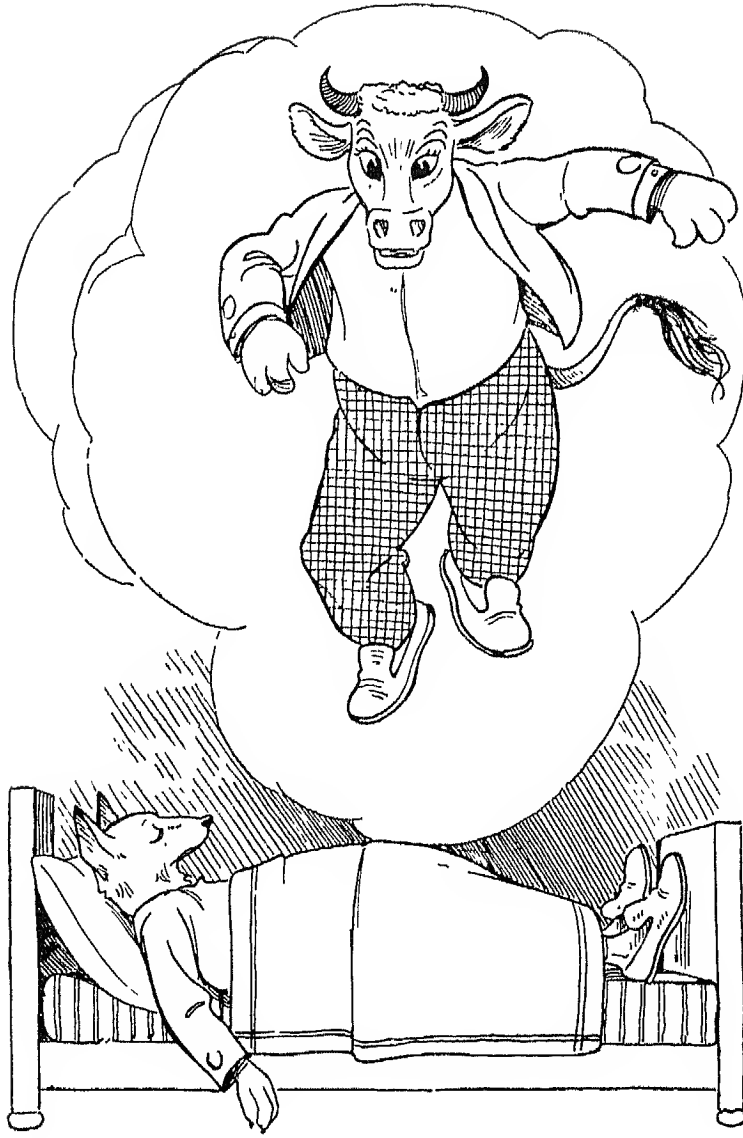
النَّدَمِ عَلَى

مَا فَاتَ .

النَّدَمُ لَا يَرُدُّ

الْحَيَاةَ إِلَى

مَنْ مَاتَ .



Dimna saw that Shatraba  
wished to toss him with  
his horns.

Dimna awoke from his  
sleep, terrified by what  
he had seen in his dream.

دِمْنَةُ شَافَ شَتْرَبَةَ  
يُرِيدُ أَنْ يَتَطَحَّهَ.

دِمْنَةُ صَحَى مِنْ

نَوْمِهِ، مَرْعُوبًا

مِمَّا شَافَ فِي حُلْمِهِ.

Maymoon asked Dimna :

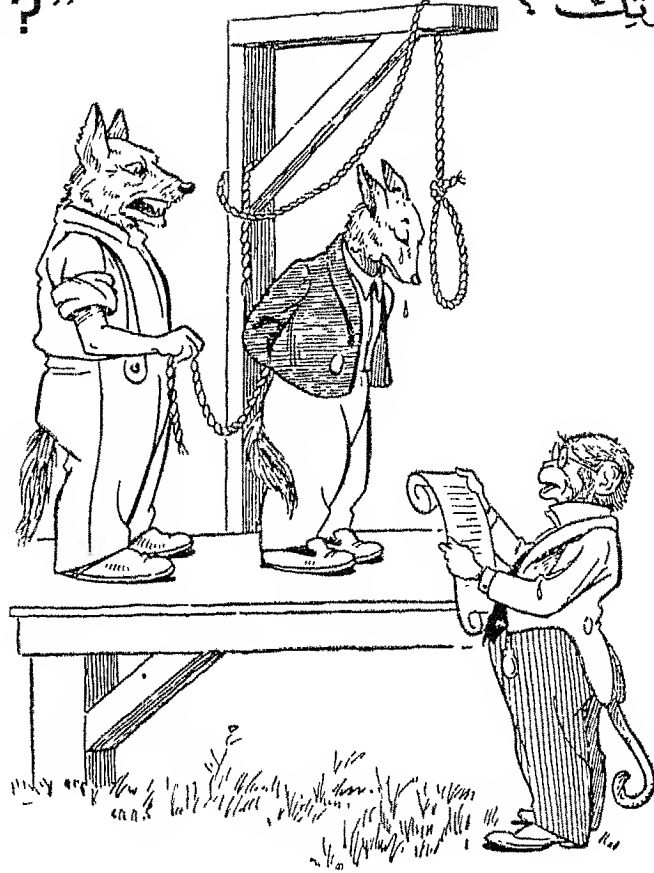
“What do you want  
to state as your will  
before you die ?”

مَيْمُونُ سَأَلَ

دِمْنَةَ : “بِمَاذَا

تُوصِي قَبْلَ

مَوْتِكَ ؟”



Dimna replied :

“My will is that you  
write my story  
to be read by those  
who will survive me.”

دِمْنَةُ قَالَ :

“وَصِيَّتِي أَنْ تَكْتُبُوا قِصَّتِي،

لِيَقْرَأَهَا الْأَخْيَاءُ بَعْدَ مَوْتِي.”



Maymoon wrote

”مَيْمُونُ“ كَتَبَ

the story of Dimna

قِصَّةَ دِمْنَةَ

and sent it

وَأَرْسَلَهَا

to Osama.

إِلَى ”أُسَامَةَ“.

Maymoon ended the story  
by saying:

“What a poor creature  
you are, Dimna!

How envy has misled  
and seduced you!

How envy has per-plexed  
your mind and blinded

you! How you have  
wronged yourself,

deceived Osama,

betrayed your  
friend,

and destroyed your  
brother!

O Dimna, you were  
skilful and intelligent.

Your life was enjoyable  
and happy.

Then envy changed you.

Your intelligence was  
turned into stupidity,  
your happiness into misery  
and you became misera-  
ble and wicked.”

”مَيْمُونُ خَتَمَ الْقِصَّةَ يَقُولُ:

”مُسْكِينُ أَنْتَ يَا دِمْنَةُ!

كَيْفَ أَضَلَّكَ الْحَسَدُ وَأَغْوَاكَ،

وَحَيَّرَ عَقْلَكَ وَأَعْمَاكَ،

قَطَلَمْتَ نَفْسَكَ،

وَخَدَعْتَ ”أُسَامَةَ“،

وَعَدَرْتَ بِصَاحِبِكَ،

وَأَهْلَكْتَ أَخَاكَ؟

كُنْتَ يَا دِمْنَةُ بَارِعًا ذَكِيًّا .

وَكَانَ عَيْشُكَ سَائِغًا هَنِيئًا .

فُتُّغِيَيرَكَ الْحَسَدُ،

فَبَدَّلَ ذِكَاكَ غَبَاءً،

وَسَعَادَتَكَ شَقَاءً

وَأَصْبَحْتَ تَائِسًا شَقِيسًا .”





Osama read what Maymoon had written. The story won Osama's admiration, so he sent it to me, to relate it and present it to you.

”أُسَامَةُ قَرَأَ مَا كَتَبَهُ ”مَيْمُونُ“.  
الْقِصَّةُ أَعْجَبَتْ ”أُسَامَةَ“ ،  
فَأَرْسَلَهَا إِلَيَّ ،  
لَأَقْصِهَا عَلَيْكَ ،  
وَأَهْدِيَهَا إِلَيْكَ .“

## Kilany's Stories for Children

*Continuation of page 2*

was to create for Dommar a grandson, who would excel both his grandfather as well as his great grandfather. Thus his first story was written in 1908, which he called "The Life of Emir Safwan", a complete and full story of his activities. Thanks be to Allah in all circumstances. This story is still shelved in manuscript by Prof. Kilany, after being rejected in that year by a certain publisher, due to the tender years of the author. Nevertheless the publisher has not withheld his great admiration of the story itself.

This is the general narrative side of which Kilany is possessed. It is this which sets us on the start of the path of discovering his early especial narrative gift relating to children.

If we consider the motive which urged Prof. Kilany to write for children, we find it two-sided: the first is his own inclination as a child when he looked upon foreign stories for children as a model of elegance and beauty, while Arabic stories seemed to him so ugly and ungainly that he remarked then to his lifelong friend Prof. Sayed Ibrahim (they were just two school-boys) that such Arabic books "make reading detestable". To this came the reply "Write something better if you can!". This feeling has accompanied him ever since his early childhood, and therefore he kept reading and accumulating a store of knowledge-unique incidents and interesting stories which appealed to him as a child, knowing that they would appeal to other children of that age. When the day came, actually it was 1927, the

first of his stories for children was published, viz- "Sindbad the Sailor". (Kilany, in fact, had written many other stories before this story, the first of which appeared in 1917 in the daily papers, after which they were published in book form with reference to their previous publication.)

The second side which might be the true urge for his embarkation on this road was the fact that he tried to amuse his son and related to him "Sindbad the Sailor" and, to his great surprise, he heard his son, a few days later, relate the story to the servant, repeating its minutest details. He was all the more surprised when he learned that he had related it several times to all his twin-born friends without omitting anything. It was then that he realized that such a story appeals to all children. He was faced with two alternatives: either he devotes his time to the upbringing of his children and instructing them through that type of story, or else publishes such stories, when his children would share them with the general public. He preferred the second method, and his stories for children appeared one after the other in rapid succession, so that up to date, he has published one hundred and fifty stories.

Now that we have explained the motives, let us proceed to explore the bases upon which these stories were established. These are three: the linguistic side, the abstract and behaviour side, and the side of the subject-matter.

As for the linguistic side, Prof. Kilany concludes that all Arabic reading books, in their varying degrees, do not connect the pupil with his literary



heritage. He thinks that reading books should serve as a bridge and a paved and easy road, no matter how long, which should carry the child, even from the Kindergarten, straight to Al-Mutanabbi, Abu-l-'Ala' and AbuTammam, nay, even the Mu'allqat poets. Thus Kilany graduates the child from the kindergarten to the secondary education certificate in 150 stories, the last of which, "The Divine Comedy", hands him over to Kilany's Library for Young Folks.

His method of using the language is based on re-iteration and repetition with the words completely vocalised. He repeats any new word in his 150 stories about 25 times, so that the child feels that he has understood it thoroughly from the very sentence. It becomes cemented and forms part of his linguistic wealth to use in his conversation and writing. His aim in complete vocalisation is that the child should avoid the wrong pronunciation of words, for children have strong memories, and if they learn a word wrongly, it stays with them all their lives, becoming, on the one hand, too difficult to rectify later, and on the other hand, it may cause his dignity to be affected, for if he is corrected he will feel annoyed because of his hurt dignity, and will curse the language and detest it. A man usually hates what he does not know.

The abstract side, which deals with behaviour: Kilany's eagerness, here, that the child should avoid being at fault, is no less than that he expressed regarding the verbal error. Indeed, if the child perceives the triumph of evil, even once only, he will lose faith in life, and his belief in good is shaken. In this, Kilany does not exaggerate or go too far, so that things can be pictured and imagin-

ed in a natural way. He does not deceive the child by showing him that life is all good or all evil, but he may support evil in a part of the story, as he did in the story of "The White Elephant" for instance. Then he may, in another part of the same story, support goodness to show the child that good and evil alternate. Again, he may sometimes deliberately choose stories containing flaws to remove their dangers from the mind of the child, as in the story of Samson, when he exaggerated the description of his physical strength, belittling his mental capacity, ending by saying: "Samson has defeated the elephant, the rhinoceros, the crocodile, the lion, but was conquered by rage and by trickery and by Delilah's artifice" He thus was saved from that poisonous and dangerous phrase always at the tip of children's and men's tongues: "Punish me, oh Lord, but let not mine enemies escape".

As for the subject matter, Kilany has not confined himself to one single field, neither has he adopted a particular national literature to the exclusion of others. On the contrary, he has sampled every colour and scooped from every literature what everyone should know. He calls such stories "mental vitamins" which should nourish young minds in many directions and in varying quantities.

When we review his stories, we find amongst them imaginary legends as well as historical, geographical and scientific stories. From this we can understand that Prof. Kilany has not limited his effort to the development of imagination only, nor the development of linguistic wealth alone, but rather he has aimed at both as well as other

objectives, among which is to supply the child with scientific, historical and geographical information, and to train his thinking to be scientific and orderly, linking him to the cultural and progressive march around him, framed in the most interesting and easy narrative style, both inviting and attractive.

After this concise review, it behooves us to refer to the vast circulation of these stories, and to the success Kilany has achieved. In fact, he admits that his achievement is no more than the performance of a patriotic duty, and that the effort he has exerted to help the cause of Arab children and young folks has cleared his conscience before the Arab world. As a matter of fact, no other author can hope to achieve the success these stories have met with in all Arab countries. They certainly could have met with greater success, but for some material obstacles, especially during the last war. To quote an example: Indonesia ordered, during the last war, fifty thousand collections of Kilany's stories. Due to the paper shortage during the war, the publishers could send only fifty collections out of the 1,000 collections which they had in those days.

The letters which Kilany has received from the various Arab countries are not only the best means of showing the extent of the circulation of these stories, but also disclose how far our rising generation of children and young folks needs them.

One of the most interesting of these letters was addressed to him from Jerusalem by the great educationist Ahmad Samih el-Khalidi, who invited Kilany to visit Palestine, stating that Palestine would then open the doors of all its schools as well as the minds of its children.

Kilany informs us that Mr. Hassan Hosny Abd-el-Wahhab of Tunis has told him that his story "Aly Baba", which was originally sold at 8 Pts., reached at one time the price of five guineas.

Kilany tells us that the success with which his idea has met formed an obstacle to the continuity of the series. For, in many cases, as soon as the edition of one of the stories was sold out, he found himself compelled, due to the war-time shortage of paper, to discontinue the publication of the series, so that he might have the previous one reprinted.

In conclusion, may I mention that the purpose of this article is to serve as an introduction for a chronological review of some sides of Kilany's stories for children, and in this respect it provides food for thought and a subject for comparison which may guide research workers in some of their research aspects, when they intend to treat the subject more comprehensively and on a larger scale.

*Dr. Nasser-ed-Din El-Assad*

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٢٨ شارع البستان - ت ٣٣١٥٨ أول مؤسسة عربية لتثقيف الطفل

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أساطير العالم	قصص هندية	قصص من ألف ليلة
٥ في بلاد العجائب	٤ السيخ الهندي	٥ بابا عبد الله والدرويش
٥ الملك ميداس	٤ الوزير السجين	٥ عبد الله البرى والبغرى
٥ فصاص الاثر	٤ الأميرة القاسية	٥ الملك عجب
٧ القصر الهندي	٤ خانم الذكرى	٨ على بابا
٧ بطل أينا	٤ شبكة الموت	٨ أبو صر وأبو قير
٧ الفيل الأبيض	١٠ في غابة الشياطين	٨ خسرو ساه
قصص علمية	١٠ صراع الأخوين	١٢ تاجر بغداد
٥ الصديقان	قصص شكسبير	١٥ مدينة النحاس
٧ أصدقاء الربيع	١٠ العاصفة	١٥ السندباد البحري
٧ النحلة العاملة	١٠ تاجر البندفية	١٥ علاء الدين
٧ العنكب الحزين	١٠ يوليوس قيصر	قصص فكاهية
٧ زهرة البرسيم	١٠ الملك لير	٥ عمارة
٧ أسره السناجيب	أشهر القصص	٥ الأرنب الذكي
٧ أم سند وأم هند	١٥ روبنسن كروزو	٥ عفاريب اللصوص
٧ مخاطرات أم مازن	١٥ جلفر في بلاد الأفزام	٥ نعمان
٨ جباره الغابة	١٥ جلفر في بلاد العمالة	٥ العرندس
٢٠ في الاصطبل	١٥ جلفر في الجزيرة الطائرة	٥ أبو الحسن
قصص عربية	١٥ جلفر في جزيرة الجياد الناطقة	٨ حذاء الطنبورى
١٥ حى بن يقظان		١٠ بنت الصباغ
٢٠ ابن جبر في مصر والحجاز		قصص تمثيلية
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